



THE COUNCIL OF ONTARIO **DRAMA** AND **DANCE** EDUCATORS

Drama and Dance: Creative Community in the time of COVID

Reopening Schools in Ontario in September 2020

**NEW: 18 resources adapted for physical
distancing added August 7, 2020.**

YES YOU CAN REPLACE YOUR ORIGINAL DOCUMENT WITH THIS ONE.

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PREAMBLE

CODE builds our drama and dance leadership, advocacy work and resources on our guiding beliefs and principles. Our primary principle is to do what we say we will do. All the words that follow are meaningless if we do not act on them. Self-reflection and self-improvement as an organization are essential to our work. [CODE'S Mission Statement](#)

The government has announced its *Return to Schools Plan*, and now it is school boards who must make it work. All school boards in Ontario have strategic plans, goals, and priorities. We cannot lose sight of these even as we focus on the health of students and staff. In crisis situations, educators feel pressure to jump in and make, adapt, and cope. That is what we all did in March. Since then, COVID has been compounded by the political, social and racial upheaval we are witnessing in the world. Some of us are traumatized. All of us are anxious.

In [a recent webinar](#), New Zealand drama professor Peter O'Connor quoted [Neil Gaiman's description](#) of what he called "the pause" of our breath:

It doesn't feel like real time. Normally, we breathe in, and we breathe out, and we never notice the beat between the breath. Right now we are living in the place between the inhalation and the exhalation, existing in the pause.

We are all wondering if we can breathe out again when we return to our schools.

CODE paused off-line for two weeks when the school year ended. Then we reconnected, dug in, and produced practical resources for teachers so that drama and dance could be taught safely, integrated with other curriculum subjects in our elementary schools, and delivered as credit courses for secondary students desperately in need of creativity and community.

In this revised document, we restate some big ideas about advocacy for drama and dance in our public schools. We continue to offer support for school boards in concrete ways. We share eighteen CODE resources, adapted for physical distancing and other COVID safety considerations, aligned with the government's back to school policy, and reflected the best COVID research available.

We hope our work helps teachers, trustees, and other leaders in education, in your important planning work to ensure our schools will open safely.

We will all breathe out. We will all breathe in again and, together, begin the vital work of recreating community in our schools in the time of COVID.

PRACTICAL SUPPORT FROM CODE FOR ONTARIO SCHOOL BOARDS

CODE has been liaising with several school board summer writing teams involving drama and dance, well-being, and return to school safety practices in these arts.

We can do even more if all of us collaborate provincially.

CODE is willing to host all drama and dance resources created by your board, making them available via a link to your organization on our website's landing page. This way, Ontario teachers can access resources on one provincial site. We know that boards are not equally resourced across Ontario. We need to help one another by making it easy to share what we have.

There are almost 1000 CODE members across the province, and we have CODE Management Board members in the following boards who can assist and who want to help:

- Bluewater DSB
- Dufferin-Peel Catholic DSB
- Hamilton-Wentworth DSB
- Hastings and Prince Edward DSB
- Lakehead DSB
- Near North DSB (North Bay)
- Peel DSB
- Toronto Catholic DSB
- Toronto DSB
- Trillium-Lakelands DSB.

Please email president@code.on.ca to receive the names and emails for CODE Management Board members teaching in your school board, and/or to discuss how we can post a link to your *Return to School* teacher resources.

We have seven geographical CODE regions in Ontario, each with a varying number of school boards. We well understand the diversity of strengths and needs across this province. Each Region has a Regional Committee chaired by their [Regional Coordinator](#), who is a CODE board member with a vote.

- We urge two or three drama and dance teachers, elementary and secondary, from every school board to join their Regional Committee and represent you. It is fantastic PD as you share local news, engage in regional community building with other teachers, and ensure that your Regional Coordinator makes their vote for your region more informed and more inclusive.

- Every Regional Coordinator has a Facebook group for local teachers to encourage online discussion that includes drama and dance pedagogy, philosophy, and practical considerations. In April, each of our Regional Coordinators posted a short video on their Facebook pages highlighting a CODE resource that worked well for Distance Learning. These are also posted on our [CODE YOUTUBE CHANNEL](#).
- Teachers are encouraged to go to their *Regional Facebook* page to engage in discussion with other teachers in their region and to ensure your local perspectives, ideas, challenges and expertise are given a voice:

[Eastern Region](#) [Central East Region](#) [North Eastern Region](#)

[Western Region](#) [Central West Region](#) [North Western Region](#)

[Toronto Region](#)

- DO double-check your Board's region on our website under [CODE REGIONS](#) if you are unsure. Educators join the region where they work, and others choose to join the region where they live.

Junior Drama before COVID



Photo published in OECTA's Catholic Teacher Magazine June 2019

ADDRESSING TRAUMA AS WE RETURN TO OUR SCHOOLS

CODE is very aware of the challenges to our mental as well as our physical health as we return to our classrooms. We offer the following well-being practices, supported by our drama and dance resources for teachers, to ensure that all students and teachers feel safe emotionally as well as physically in our classrooms as we return.

- ❖ **Actively use drama and dance to deal with mental health and well-being in a safe way.**

Intermediate Drama and Dance Unit: [Finding Balance](#)

In this unit, teachers and students explore the many factors leading to depression and its associated stigma. From the perspective of fictional characters in the drama, students will explore the significance of emotional/mental health and balance and the challenges faced by youth and families when this balance is compromised. Students will use a wide range of drama and dance forms and structures to build understanding, empathy and hope for this character and her family. Through research, writing, role-playing, and dance, students will become better informed about depression and social stigma as it relates to mental illness.

- ❖ **Actively support and respect Indigenous students and teachers.**

Trauma is an issue faced in Indigenous communities throughout Ontario long before COVID. Focus on unlearning and relearning our history, challenging systemic racism and injustice wherever it exists, and teaching drama and dance without appropriation.

Please use our [In A Good Way Resource](#) and [CODE'S Call to Action](#). CODE works in active and respectful partnership with the First Nations, Métis and Inuit Education Association of Ontario www.fnmieao.com

- ❖ **Use the power of drama and dance to make a positive change in classrooms and communities, locally and globally.**

Recently CODE completed a two-year review of all of its resources, some dating back to the 1990s, with a focus on equity and current pedagogy. We have removed problematic resources and identified those which require revision.

We continue to create new resources and to respond to immediate social justice needs. CODE believes that anti-racist education is the responsibility of every teacher from JK to Grade 12. [Drama and Dance Against Racism](#)

Many of our resources deal with social justice issues.

[Social Justice through Social Media](#)

[Create Change - Pride](#)

❖ **Become deeply familiar with the drama and dance curriculum.**

Although our arts curriculum was last revised in 2009 (elementary) and 2010 (secondary), it has become a model for countries around the world such as Australia. Dance as an art is not only about learning steps, just as math is not limited to adding and subtracting. It is about creating movement to communicate ideas with one's body. All of us, regardless of body size, shape, flexibility, strength and coordination, can speak with our bodies. Dance as an art focuses on creative process, critical thinking, and sharing feelings and ideas. "Embodied learning" is when the body, mind and soul are all actively engaged at the same time. [Elementary Scope and Sequence Dance](#)

Drama is not an imitation of the superficial or always putting on a performance. It is about role-playing, students speaking their truth, and bringing stories to life. It is about exploring issues and problems, solutions and possibilities. The pedagogy of drama in education is connected deeply to theatre, but drama in our classrooms is about so much more than "putting on a play." [Elementary Scope and Sequence Drama](#)

Our curriculum is about high academic standards, creative process, and critical thinking. We have Literacy Resources, Financial Literacy Resources, collaborative resources with the Aga Khan Museum, and interdisciplinary resources connected to science, math, social studies, and just about every curriculum subject.

❖ **Engage in personal reflection about dance and drama before you begin planning to avoid bias and misconceptions.**

For example, the ability to stop climate change is not exclusively dependent on STEM subjects. We will not save the world by focusing with a laser-like focus on science, technology, engineering and math without also developing highly refined creative imaginations honed to explore all possibilities. We will need personal and social responsibility to implement what we invent. The only way to move forward together after COVID is to ensure that students have access to all of the ways of knowing and experiencing the world.

Recognize that there is bias about the arts. All board documents on the well-being and social and emotional health of returning students should include all four of the arts in the curriculum, not just one or two of them: DANCE, DRAMA, MUSIC AND VISUAL ARTS. Explore whether or not the arts are equally resourced in your school board and are supported equitably by Instructional Leaders and/or Consultants. If not, why not? Does your board list the arts in alpha order or in a priority sequence?

Understand that it is academic bias that supports the notion that some subjects are more academic than others, not research. In fact, retention of learning is lengthened when any content is delivered integrated with drama in particular. [Mariale Hardiman](#)

“There will be critics of arts education...actually they are not just concerned about the arts, they actually fear the arts. They fear that the arts are not rigorous enough. If unqualified teachers deliver arts education in a half-hearted way, they pass on those values that the arts are not important and a waste of time.” (Eric Jensen, 1998)

*Children will embed those values systems into their own psyche so that when entering high school they will choose arts classes with the mistaken belief that ‘this will be a bird course’ and that they don’t need to do much to get a high grade. However, in the hands of a qualified teacher, students will quickly learn that arts classes are indeed rigorous and as equally demanding as our conventional academic disciplines.
(Carmelina Martin, Dance and Drama Educator, 2014)*

❖ **Embrace social and emotional well-being by ensuring the classroom is an emotionally and socially safe space.**

A primary focus of drama and dance teachers is to ensure that the classroom is safe not only physically, but also emotionally and socially for all students. We know that our students are only truly safe when the most vulnerable students feel safe. When they feel secure, they can engage deeply in the creative process, explore their emerging thoughts and feelings, share their critical thinking, and respond supportively to the ideas and work of their classmates. The complex emotional world of the students can be safely explored through being one step removed by the [safety of being in role](#) in both dance and drama.

“Social-Emotional Learning is a process being prioritized across the globe intended to provide students with the knowledge, attitude and skills needed to understand and manage emotions, to confront challenges and make responsible decisions by being self-aware, socially aware and confident—in essence, preventative mental healthcare.”
SEL, 2020

❖ **Be sure to develop community building activities for use as you begin to work together again.**

Drama and dance will be particularly useful for helping teachers recreate community in their classrooms and to support their students. Develop safe ways of greeting one another, showing support for one another, and managing the complex range of post isolation emotions with new practices and routines. There are community building resources on our website and in our newly added ones.

Grade 1 Drama

[Building A Classroom Community Through Character Education](#)

In this unit, students will participate in a variety of drama activities that explore the Character Education traits of Kindness, Respect, and Empathy. Students will tell personal stories and use tableau and movement to represent these stories and examples of these traits. Students and teachers will engage in whole group *role play to problem solve and explore the perspectives of other characters to deepen their understanding of kindness, friendship and helping others.*

❖ **Follow the money.**

Our economy has suffered greatly during social isolation, and many students will have experienced this first-hand. Others may remain completely unaware. There are eleven Financial Literacy dance and drama resources on our website. These two may be useful for self-reflection as well for classroom teaching of dance and drama.

Grade 4 Drama and Financial Literacy

[Financial Literacy and Inequities in the Distribution of Wealth](#)

Through role-play, students will experience the patterns of the distribution of wealth and privilege and examine the inequities and injustices that this economic structure produces. While in role, students will explore the challenges that cultural/political leaders face in distributing wealth and what they as citizens can do to create a more just economic system.

Grade 5 Dance and Financial Literacy

[Financial Literacy and Making Choices](#)

Using a variety of resources, students will explore the impact and implications of personal choices. They will consider the media's role in the choices people make. Students will use the elements of dance in a movement piece to communicate the power of addiction and addictive behaviour.

RETURNING TO OUR CLASSROOMS

CODE board members have adapted **18** of our favourite resources to accommodate physical distancing and reduce the risk of infection through shared materials.

We focus on supporting classroom safety practices in the time of COVID so that teachers, as well as students, can focus on the creative process, critical thinking, and thoughtful exploration together without anxiety.

Our guiding principles for these resources are:

- Drama and Dance can be taught safely in schools during COVID.
- Students very much need to work with one another in person once again. There is no substitute for creativity and community in real-time in the same space.
- Performances for an outside audience should not take place (based on COVID safety information available in August 2020).
- Students will continue to share work created during instruction time with others in the class, following safety practices for distancing and hygiene.
- The challenges presented by doing dance and drama without physical contact or sharing of props, costumes and other materials can actually become creative challenges. For example, movement partners filling in the negative spaces of one another do so from 5 feet away. How does that change the visual effect? Characters in a dialogue must find ways to show differing relationships and moods without ever entering the 2-metre space, a space that is very powerful between two people. How can they find power further apart?
- All curriculum expectations can be addressed with adaptations for safety firmly in place.

Courageous Talk: Why are five of our eighteen resources available for members only?

CODE is a not-for-profit organization with charitable status. We have no corporate support. Our primary income is from our membership fees, along with any profit from our conferences. We rely on these funds to run our website and manage our resources. These resources were written voluntarily by CODE board members over their summer break. All of our board members are volunteers, teachers who give their time and energy because they believe in the importance of drama and dance in our schools.

Thirteen of our eighteen adapted resources are available to the public free of charge, and five more to those of you who are CODE members, to thank you for making our website resources possible. We are grateful to those boards who purchased individual memberships for their secondary specialists, and those elementary principals and/or boards who purchased elementary school-wide memberships, so all their teachers have membership access. We are honoured that you value our resources. We hope you find these new ones to be very useful.

ELEMENTARY RESOURCE - DANCE and DRAMA

Primary Dance and Drama Resources

Children in the primary division are engaged in play-based learning. Dance and drama are essential to the development of creative and critical thinking of these young students. The ideas underlying the Arts Curriculum are: Developing Creativity, Communicating, Understanding Culture and Making Connections.

“The emphasis in the primary grades should be an exploration of the student’s self, family, personal experiences, and the world. Since young children learn best by doing, it is especially important to provide opportunities for them to engage in open-ended, hands-on activities.” (p. 61, Arts Curriculum Grades 1-8, 2009)

While dance and drama are two separate arts, integrated learning is very much at the heart of work with primary students.

Primary Dance Resource

[COVID Adaptation - Exploring Animal Moves](#) (Public)

Primary Drama Resource

[COVID Adaptation - The Name Jar](#) (Members)

Primary Dance/Drama Resources

[COVID Adaptation - Exploring the Elements of Dance Through Picture Books](#) (Public)

[COVID Adaptation - Sowing Seeds](#) (Public)

Links to the original resources are included within the COVID resources for easy reference. Teachers may discover they have sufficient space to use an innovative strategy or that it helps them understand an unfamiliar strategy more deeply to refer back to its original context.

Junior Dance and Drama Resources

With some adaptations, Dance and Drama activities can be done safely in the junior classroom. Health and Safety considerations do not interfere with creative process, problem-solving, and critical thinking skills. Involving junior students in the process of redesigning how the lessons and workspaces can be managed safely can be empowering and reinforce the importance and necessity of safe interactions.

During the COVID-19 pandemic, students have gone through a range of experiences and emotions. Dance and drama are excellent vehicles for addressing mental health concerns in safe and positive ways with this age group.

In the midst of the pandemic, many inequities have been magnified. It is essential to engage students in culturally responsive education. “[Culturally responsive pedagogy](#) is a student-centred approach to teaching in which the students’ unique cultural strengths are identified and nurtured to promote student achievement and a sense of well-being about the student’s cultural place in the world.”

“Junior students should have access to culturally diverse examples that allow them to explore more complex topics or issues and more subtle or abstract themes related to fairness, equity, and social justice.” (p. 96, Arts Curriculum Grades 1-8, 2009)

Dance and drama structures provide opportunities to build and rebuild community. Teachers can introduce strategies that establish connections, explore perspectives and find their voice.

“Arts instruction in the junior years is designed to engage students in meaningful interactions [...] Junior students learn to identify and explore multiple perspectives [...] communicate their own ideas and opinions for a variety of purposes and audiences.” (p. 95, Arts Curriculum)

Although dance and drama are often integrated into a single lesson or unit in the junior division, they are just as often integrated with other subject matter or focused on separately.

Junior Dance Resource

[COVID Adaptation - Dance, Financial Literacy and Media Messages](#) (Public)

Junior Drama Resources

[COVID Adaptation - If I Had \\$100](#) (Public)

[COVID Adaptation - The Tunnel](#) (Members)

Junior Drama/Dance Resource

[COVID Adaptation - In or Out](#) (Public)

Intermediate Grades 7 & 8 Dance and Drama Resources

Teachers in the Intermediate division should explicitly teach and model the use of arts knowledge, skills and strategies across all subject areas. The curriculum for Grade 7 and 8 students is designed to engage students in tasks that they see as meaningful and motivate them to learn about and create artworks out of interest as well as to meet curriculum expectations. All topics and activities should invite interaction, inquiry, creative exploration, and critical analysis, and should promote anti-discrimination education. Drama and dance learning expectations encourage students to explore issues related to personal identity and community concerns. They need to be able to choose independently to interact with content that has personal relevance in their day-to-day lives, including material that deals with issues related to fairness, equity and social justice. (Arts Curriculum Grades 1-8, 2009)

Dance

In Grades 7 and 8, students refine their kinesthetic awareness and use all of the elements of dance to create dance works that express a point of view about a variety of issues, concepts and themes. Students at the intermediate level should be able to select a form of choreography appropriate to their theme and combine all the elements of dance effectively to communicate meaning.

Drama

Students in Grades 7 and 8 continue to focus on role play and the development of believable characters as foundational components of both process drama and theatre performance. At this level, an issues-based focus encourages students to deepen their capacity for empathy and for critical analysis of issues. Because drama is a highly social art form, teaching, modelling, and guiding effective group skills are essential. (pp 131-132, Arts Curriculum)

Intermediate Grades 7&8 Dance Resources

[COVID Adaptation - Technobodies](#) (Members)

[COVID Adaptation - World on Fire](#) (Public)

Intermediate Grades 7&8 Drama Resource

[COVID Adaptation - Building Community](#) (Public)

Elementary Dance

Suggested Adaptations for Conventions and Strategies

Convention/Strategy	Suggested Adaptations
Body Storming	<p>Following physical distancing guidelines, direct students to find personal space marked areas of the room (e.g., tape a metre grid on the floor) or move to an alternative learning space such as the gymnasium, library or schoolyard.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Sowing Seeds</i>: Lesson 8, Lesson 9, Lesson 10 • <i>Exploring the Elements of Dance Through Picture Books</i>: Lessons 1-5 • <i>Exploring Animal Moves</i>: Lesson 1, Lesson 2, Lesson 3 • <i>Financial Literacy & Media Messages</i>: Lesson 2 • <i>The Name Jar</i>: Warm-Ups
Dance Phrases and Sequences	<p>Depending on group sizes, blending dance sequences may involve the following: There may only be enough room in your space for 1 or 2 groups to work together at a time. Non-moving groups can be brainstorming, researching, planning, revisiting media projects from the previous lesson, finding more source imagery, and observing processes.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • Financial Literacy & Media Messages Lesson 2
Elements of Dance: Exploring Space & Locomotor Movement	<p>When exploring pathways, use tape or chalk pens to create varying pathways (e.g. loops, curves, zig-zag, etc.) on the floor. Instruct students to sit in a large circle or square around the tape lines. Have students move along those pathways, one at a time to maintain physical distance, using various locomotor movements (e.g. skipping, galloping, rolling, etc.). If needed, use digital images to indicate the type of locomotor movement and intended pathway.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Exploring the Elements of Dance Through Picture Books</i>: Lesson 2
Flocking	<p>Roughly position half the class in a “stretched” diamond formation to accommodate for physical distancing. The other half of the</p>

	<p>class may watch in their own personal spaces, marked on the floor or at tables, etc. Students need enough room to move their arms freely and bend and stretch within their <u>personal space</u>. The outdoors are particularly good for the first flocking experience as space is not limited.</p> <p>During physical distancing, flocking should be done in smaller groups at a larger distance than is traditional. If working online, students could do a full turn after they are leading and then go on to follow another predetermined leader on the screen.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Exploring Animal Moves</i> - Lesson 5
Mirroring	<p>Partner students together. Students can face a partner two metres across from each other. When face to face, outstretched hands should not touch one another. If needed, use tape on the floor to indicate where students must remain while mirroring.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Exploring the Elements of Dance Through Picture Books</i>: Lesson 5 • <i>Exploring Animal Moves</i>: Lesson 4
Shadow Dance	<p>Students will not be able to explore interconnectedness in dance in the same way during physical distancing. They can be encouraged to try the ideas of responding to one another and working with levels, negative and positive spaces, shapes, and angles from afar. Students might also like the idea of working with projected images or projected shadows. Projected image: Record A and live feed or replay the video, and B could respond to A's movements. Shadow: Shine a light on A and B interconnects with A's shadow.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>In or Out</i>: Lesson 4
Soundscape	<p>Instead of creating the soundscape with a large group, students can do this individually or with a partner physically distanced by at least two metres and not facing each other while making the sound effects.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Exploring the Elements of Dance Through Picture Books</i>: Lesson 4
Warm-Ups	<p>Lead the class through a warm-up to prepare them for the dance lesson. See BLM #6: Physical Warm-Ups for suggestions. This</p>

	<p>may need to be done in 2 groupings depending on space. Ensure students remain in their 'home spaces'. You may also consider an outdoor space if students are able to focus there.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>In or Out</i>: Lesson 4
The Wave	<p>To ensure physical distancing, only have groups of four perform the Wave at one time. The students' focus needs to remain completely ahead of them, and they should not look side to side. Encourage students to feel the energy of the group and move slowly and controlled in order to stay in line with each other. Instruct all members of this group to refer to the prompts (role on the wall, emotion). Students should not be standing and moving together shoulder to shoulder. You may also consider an outdoor space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>In or Out</i>: Lesson 7
Writing in Role	<p>This strategy is easily done in an individual's journal or have the students send it to the teacher electronically. Students may use technology or participate in this process in a way that respects physical distancing guidelines related to writing. This strategy could be a task done during online learning portions of blended learning if that is the model determined by your school board.</p> <p>Conventions/Strategies can be found in</p> <ul style="list-style-type: none"> • <i>The Tunnel</i> • <i>In or Out</i>: Lesson 7

Elementary Drama

Suggested Adaptations for Conventions and Strategies

<u>Convention/Strategy</u>	<u>Suggested Adaptations</u>
Artifacts	<p>In lieu of having physical objects in the classroom, project images of these artifacts on a screen or wall in the classroom, or the teacher can number them and display them throughout the room so that everyone can see them.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none">• <i>The Name Jar</i>• <i>In or Out</i>: Lesson 7
Choral Speaking	<p>Make the groups small and use a physically distanced triangle or four corners for staging safely. For all vocally focused activities, it is important to ensure the students are separated physically and all facing the same way rather than facing one another. The unknown issue with this strategy is whether or not masks will be required. Muffled choral reading may be the outcome, but the students will still be speaking aloud together, hearing one another, seeing one another and working together in a variety of ways. The creative process here will be more important than the product.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none">• <i>In or Out</i> Lesson 4• <i>Sowing Seeds</i>: Lesson 2, Lesson 3, Lesson 4, Lesson 6, Lesson 9, Lesson 10• <i>The Name Jar</i>• <i>The Tunnel</i>

Clay and Sculptor	<p>Assign partners and have students decide who will be the clay and who will be the sculptor. Choose a word or phrase from a text or source you are working with and tell the sculptors to create a piece of art using that word as the title and using the "clay" in front of them by verbally instructing their partner to take on a specific pose and/or facial expression. Under normal class circumstances, students would 'shape' the others by physically moving them into a specific pose; however, to accommodate for physical distancing, this 'shaping' will occur verbally. This becomes an excellent strategy for developing precise communication.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 3
Collaborative Writing	<p>Organize students into small groups with no more than 2-3 students per group in a primary classroom to allow for recommended spacing of 2m between students. If spacing of two metres is not possible, students can wear a mask or face shield. Each member of a group could write their own piece, then partner up following physical distancing guidelines. Students can complete alternate lines and create a collaborative poem.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Sowing Seeds</i>: Lesson 2
Corridor of Voices/Landscape of Voices	<p>The Corridor of Voices used here is changed to Landscape of Voices to reflect an adaptation of the technique wherein students stand in two lines often facing inwards while the teacher or a student in role walks down the 'corridor' stopping at each student and facing them to receive the thoughts of others. In Landscape of Voices, students stand at a distance from each other and the perspective of each student is given when the teacher or a student in role gestures/points at them or calls their name.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 3 • <i>Sowing Seeds</i>: Lesson 7 • <i>The Name Jar</i>

Flocking	<p>Roughly position half the class in a “stretched” diamond formation to accommodate for physical distancing. The other half of the class may watch in their own personal spaces, marked on the floor or at tables etc. Students need enough room to move their arms freely and bend and stretch within their personal space. The outdoors are particularly good for the first flocking experience as space is not limited.</p> <p>During physical distancing, flocking should be done in smaller groups at a larger distance than is traditional. If working online, students could do a full turn after they are leading and then go on to follow another predetermined leader on the screen.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Exploring Animal Moves</i>: Lesson 5
Guided Imagery	<p>Provide open, physically distanced, safe space for the guided imagery. Students should remain two metres apart at all times. With floor tape, demark areas where students can stand, sit or lie down with a metre grid or a peripheral circle so that they can participate at a safe distance from one another. If any movement prompts are included, instruct students to do so in their own “bubble.”</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Sowing Seeds</i>: Lesson 2

Hot Seating	<p>Allow time to elapse before permitting students to move into a space that has just been occupied by other students. If masks are required, students will have to speak slowly and clearly to be understood. Consider what <i>actions and gestures</i> might add to their role-play for clarity. Consider if shifting the spotlight from one speaker to the next can be done without students changing position in the space. Alternatively, chairs can be placed (2 metres apart) facing the rest of the class to maintain safe physical distancing. You may consider an outdoor space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>If I had \$100</i> Lesson • <i>The Tunnel</i> Lesson • <i>In or Out: Lesson 7</i>
Inner/Outer Circle	<p>This strategy usually has the class get into two concentric circles, the inside circle facing the outside circle, with the ability to change partners quickly. In order to maintain physical distancing, you might have students sit on chairs two or four lines facing each other so that every student has a partner leaving 2 metres between the students for physical distancing. One line moves, and all students carry their own chair to maintain physical distance but allowing for maximum collaboration and participation. Alternatively, you might have students stand in 2 lines each line facing out in the opposite direction (back to back, but not too close). You may also consider an outdoor space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>In or Out: Lesson 7</i>

Role Play	<p>Rehearse expectations for moving in and out of role, and for the physical space that might be occupied while students are in-role vs observing. Allow time to elapse before permitting students to move into a space that has just been occupied by other students. If masks are required, students will have to speak slowly and clearly to be understood. Consider what <i>actions and gestures</i> might add clarity to their role play. If masks are not required, students watching others share should sit as far away from those presenting as possible. You may also consider an outdoor space if students are able to focus there.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>If I had \$100</i> • <i>The Tunnel</i> • <i>In or Out: Lesson 4</i> • <i>In or Out: Lesson 7</i>
Role Play Retell	<p>Together, determine the main ideas of the story. Depending on space and school board guidelines, have them role-play one key moment from the story as one of the group members narrates. Consider taping a grid on the floor that delineates each students' 'home space.' Consider how to place the audience to maintain physical distancing and reminding students to avoid touch and maintain distance during the role play.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>If I had \$100</i>

Role on The Wall	<p>Students could be assigned their own marker to add to the image and sanitize the marker after. Or Students could dictate their ideas and responses to the teacher or one assigned recorder to add to the Role On The Wall.</p> <p>Conventions/Strategies can be found in</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 2 • <i>In or Out</i>: Lesson 7 • <i>Sowing Seeds</i>: Lesson 7 • <i>The Name Jar</i>
Scene Work	<p>Organize students into small groups of 3 or less and maintain a safe physical distance of two metres between students. Alternatively, students can write a short scripted scene independently or create a storyboard to maintain physical distancing. Ask students to present or read their scenes to the class.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Sowing Seeds</i>: Lesson 6
Storytelling	<p>Students can generate ideas and brainstorm together from a physically distanced space, but the act of creating and performing the story is easily done by one, two, or in a small group depending on space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Sowing Seeds</i>: Lesson 7

<p>Spectrum of Difference/Fold the line</p>	<p>This strategy is a take on Opinion Lines. In this case, students are asked to weigh in on their views by indicating vertically with their arm or hand how much they agree or disagree with a statement by indicating their position on the spectrum based on the height of where they put their hand. This can also be done with the whole body with students standing, crouching, or sitting to indicate their place on the spectrum.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 4
<p>Tableau</p>	<p>Students could create tableaux in individual statues, or at home with their family and take a picture. Groups of students could also create statues in reaction to each other from at least two metres apart to ensure physical distancing. Alternatively, the class may create tableaux one at a time with the teacher guiding and sharing explicit prompts for the observing students. You may choose to create a grid on the floor or to mark out where students may form a tableau to ensure they have their own space according to physical distancing guidelines. Considerations need to be made for sharing these tableaux. For example, adjustments may need to be made for how many students present their tableau sequence at once based on the needs of the space. You may also consider an outdoor space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 1, 2, 3, and 5 • <i>If I had \$100</i> • <i>In or Out</i>: Lesson 7 • <i>Sowing Seeds</i>: Lesson 2, Lesson 3, Lesson 4, Lesson 10 • <i>The Tunnel</i>

Tableau Crossover	<p>Direct two groups to assume their positions in their own tableau. When the music begins, ask everyone to slowly unfreeze and begin to cross the space. Demark a safe pathway with pylons or floor tape for students to cross over. Emphasize the importance of moving in extreme slow motion. Each person then takes up the position of their partner and freezes. Advise students to remain frozen in their new tableau until you signal for everyone to slowly dissolve and, in slow motion, return to the original tableau.</p> <p>Physical Distancing Variation: Have half the class perform at a time so that they can take turns observing and sharing feedback with each other. Using alternative learning spaces such as the library, schoolyard, or gymnasium may be suitable. To accommodate for physical distance, students will stay stationary instead of literally crossing over to take the position of a partner in the other tableau.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 3 • <i>Sowing Seeds</i>: Lesson 4
Thought Tracking	<p>Thought tracking is a natural follow-up to still images and tableau. Once children have made an image, explain that when you prompt them by saying their name (in or out of role) or give a sound cue, you would like them to speak the thoughts or feelings of their character aloud. Students can also practice how to reveal the inner thoughts of their character without prompting, using visual/sound cues from group members.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 1 and 2 • <i>Sowing Seeds</i>: Lesson 4

The Wave	<p>To ensure physical distancing, only have groups of four perform the Wave at one time. The students' focus needs to remain completely ahead of them, and they should not look side to side. Encourage students to feel the energy of the group and move slowly and controlled in order to stay in line with each other. Instruct all members of this group to refer to the prompts (role on the wall, emotion). Students should not be standing and moving together shoulder to shoulder. You may also consider an outdoor space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>In or Out</i>: Lesson 7
Writing in Role	<p>This writing is easily done in an individual's journal or have the students send it to the teacher electronically.</p> <p>Conventions/Strategies can be found in</p> <ul style="list-style-type: none"> • <i>Building a Community</i>: Lesson 2 and 3 • <i>The Tunnel</i> • <i>In or Out</i>: Lesson 7



Secondary Dance Before COVID

SECONDARY RESOURCES - DANCE

Intermediate Grades 9 & 10 Dance Resources

Dance at the Grade 9 level introduces students to the notions that movement is a medium of expression and that the human body is an instrument. Dance transforms images, ideas, and feelings into movement sequences. Students will generate movement through structured and unstructured improvisation. Performance is integral to the work, but dance presentation skills are allowed in a variety of contexts [and, therefore, adaptable during COVID]. Grade 10 focuses on developing the technique and creative skills introduced in Grade 9. (Arts Curriculum Grades 9&10, 2010)

Intermediate Grades 9 & 10 Dance Resources.

[COVID Adaptation - Needs vs Wants](#) (Public) Written for Grades 9 and 10.

Senior Dance Resources

Grade 11 Dance emphasizes the development of students' artistry, improvisational and compositional skills, and technical proficiency. The focus remains on Creative Process, Choreography and Composition, Dance Techniques and Performance with flexibility about the contexts and types of presentations. Dance science is an added focus in grade 12M, whereas 12O remains focused on the physical and reflective aspects of dance. (Arts Curriculum Grades 11&12, 2010)

Senior Grades 11 & 12 Dance Resources

[COVID Adaptation - Embodying the Dancer](#) (Public) Written for Grade 11 but adaptable for Grade 12.

[COVID Adaptation - Considering Beauty](#) (Members) Written for Grade 12 but adaptable for Grade 11.

Secondary Dance

Suggested Adaptations for Conventions and Strategies

Convention/Strategy	Suggested Adaptations
Warm-Up/ Conditioning Sequence	<p>To facilitate adequate spacing, measure out and mark space on the floor using painter's tape or Gaff tape to ensure a safe distance between students. Be sure to also measure out the space where the teacher is leading.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 6 • <i>Embodying the Dancer</i>: Lesson 1 and 2
Guided Improvisation	<p>This can be teacher-led while students move physically in their own designated space.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 1
Traveling Through Space	<p>To maintain physical distance, students may be instructed to move from one designated spot to the next, facilitated by the teacher in a controlled manner. Consider using a clap to cue all dancers on when to move after providing a warning that the time to move is approaching.</p> <p>Conventions/Strategies can be found in</p> <ul style="list-style-type: none"> • <i>Needs vs Wants</i>: Lesson 1 and 2
Partner Work	<p>Partner work can be done at a safe distance from across a room with no contact between dancers.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 1, 3 and 4 • <i>Needs vs Wants</i>: Lesson 1 • <i>Embodying the Dancer</i>: Lesson 1, 2 and 3
Call and Response	<p>This type of partner work can be done at a far distance.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Needs vs Wants</i>: Lesson 1 and 2
Flocking	<p>Students can do this while maintaining their distance as they transition between leaders of the movement. Teachers can also move around the perimeter at a safe distance to facilitate this type of activity.</p>

	<p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Needs vs Wants</i>: Lesson 2
Mirroring	<p>Can be done while maintaining physical distance.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 3 • <i>Needs vs. Wants</i>: Lesson 1 and 2
Negative Space	<p>Pairs can work from a distance to do this as they start and stop in response to another dancer's movements while separated by a safe distance.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 3
Body Storming	<p>Can be completed as individuals or as call and response in partners at a safe distance.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Needs vs Wants</i>: Lesson 1
Movement Phrase	<p>A series of movements sequenced together with a start and end.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 1 and 3 • <i>Needs vs Wants</i>: Lesson 1
Neutral Stance	<p>Dancer returns to a relaxed stance with feet under hips, good posture and no expression in body to reflect movement.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Needs vs. Want</i>: Lesson 1 and 2
Movement Vocabulary Bank	<p>A collection of movements used to build a dance piece.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 3 • <i>Needs vs Wants</i>: Lesson 1
Start-Stop	<p>A process by which dancers use cues to create movement where they begin and adapt and change movement using other terminology.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Considering Beauty</i>: Lesson 3

SECONDARY RESOURCES - DRAMA

Intermediate Grades 9 & 10 Drama Resources

In Grade 9, students use the elements of drama to examine situations and issues relevant to their lives. They create, perform, discuss, and analyse drama, and then reflect on the experience to develop an understanding of themselves, the art form, and the world around them. This work is deepened in Grade 10 with the students expected to take responsibility for decisions made in the creative and collaborative processes and reflect on their experiences. There is an increased emphasis on exploring dramatic sources from various cultures. (Arts Curriculum Grades 9 & 10, 2010).

Intermediate Grades 9 & 10 Drama Resources

[COVID Adaptation - Poetry in Motion](#) (Public) Written for ADA10 but adaptable for Grade 10.

[COVID Adaptation - Clowning for Change](#) (Members) Written for ADA10 but adaptable for Grade 10.

Senior Drama Resources

Grade 11 Drama requires students to create and perform in dramatic presentations. Students analyse, interpret, and perform dramatic works from various cultures and time periods. Students also research acting and analyse the functions of the different positions in theatre, such as playwrights, directors, actors, etc. In Grade 12, students should be experimenting individually and collaboratively with forms and conventions of both drama and theatre. They interpret literature and other texts and media sources and analyse how drama skills are related to personal skills and social awareness. (Art Curriculum Grades 11 & 12, 2010)

Senior Grades 11 & 12 Drama Resources

[COVID Adaptation - Financial Literacy Through Theatre of the Oppressed Techniques](#) (Public)

Written for ADA4O/M but adaptable for Grade 11.

[COVID Adaptation - Verbatim Theatre](#) (Public) Written for ADA4M but adaptable for 3M.

Secondary Drama

Suggested Adaptations for Conventions and Strategies

Drama Convention/Strategy	Suggested Adaptations
Choral Reading	<p>Make the groups small and use a physically distanced triangle or four corners for staging safely. For all vocally focused activities, it is important to ensure the students are separated physically and all facing the same way rather than facing one. With masks required in grades 4 - 12, muffled choral reading may be the outcome, but the students will still be speaking aloud together, hearing one another, seeing one another and working together in a variety of ways. The creative process here will be more important than the product.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Financial Literacy Through Theatre of the Oppressed</i> Lesson 1 and 2 • <i>Poetry In Motion</i> - Lesson 1
Flocking	<p>During physical distancing, flocking should be done in smaller groups at a larger distance than is traditional. If working online, students could do a full turn after they are leading, and then go on to follow another predetermined leader on the screen.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Poetry In Motion</i> - Lesson 2
Freeze Dance	<p>Play Freeze Dance in two to three shifts to allow students to be able to physically distance (e.g., If you have a class of 28, split them into three groups of 10, 9 and 9 to create more space to move).</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Clowning For Change</i> - Lesson 3
The Great Game of Power	<p>Instead of having students manipulate chairs and a water bottle to change the power dynamics, the students take turns asking the teacher to rearrange the desks and water bottle.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Financial Literacy Through Theatre of the Oppressed</i> - Lesson 2
Image Theatre	<p>The “images” will be created through verbal commands and</p>

	<p>instructions by partners, instead of physical manipulation, and the “gallery walk” will be conducted from two metres apart, and move in one direction to allow students to maintain a safe distance.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Clowning For Change</i> - Lesson 4 • <i>Financial Literacy Through Theatre of the Oppressed</i> - Lesson 3
Inside/Outside Circle	<p>Inside/Outside Circle usually has the class get into two concentric circles, the inside circle facing the outside circle, with the ability to change partners quickly. In order to maintain physical distancing, have students sit on chairs two or four lines facing each other so that every student has a partner leaving 2 metres between the students for physical distancing. One line moves, and all students carry their own chair to maintain physical distance but allowing for maximum collaboration and participation.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Verbatim Theatre</i> - Lesson 1
Monologue (Writing and Performing)	<p>Monologues are inherently one person performing, so an ideal task for physical distancing. Sharing electronic copies for peer editing and reviewing is a safer method to maintain hygiene and physical distancing.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Financial Literacy Through Theatre of the Oppressed</i> - Lesson 1 and 3 • <i>Verbatim Theatre</i> - Lesson 4
Newspaper Theatre (Theatre of the Oppressed)	<p>Groups will be only 3-4 students, and will share their readings from at least two metres apart, and will not face each other while reading/speaking, unless masked.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Financial Literacy Through Theatre of the Oppressed</i> - Lesson 2
Soundscape	<p>Instead of creating the soundscape with a large group, students can do this individually or with a partner physically distanced by at least 2 metres and not facing each other while making the sound effects.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Clowning for Change</i> - Lesson 1

Storytelling	<p>Students can generate ideas and brainstorm together from a physically distanced space, but the act of creating and performing the story is easily done by an individual.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Verbatim Theatre</i>- Lesson 1
Tableau	<p>Students could create tableaux in individual statues, or at home with their family and take a picture. Groups of students could also create statues in reaction to each other from at least two metres apart to ensure physical distancing.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Clowning For Change</i> - Lesson 1 • <i>Financial Literacy Through Theatre of the Oppressed</i> - Lesson 1 • <i>Poetry In Motion</i> - Lesson 2
Walk as.../Walk In Space	<p>Usually, this activity would occur with each member of the class engaged in walking as...through space together. Where space does not allow for safe distancing, split the class into two or three groups and run this activity multiple times.</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Poetry In Motion</i> - Lesson 1 • <i>Verbatim Theatre</i>- Lesson 1
Wax Museum	<p>In order to play Wax Museum safely, students need to have established a gesture that reminds other students that they are entering within two metres, and the game could be played in shifts to allow for proper physical distancing (e.g., If you have a class of 28, split them into three groups of 10, 9 and 9 to create more space to move).</p> <p>Conventions/Strategies can be found in:</p> <ul style="list-style-type: none"> • <i>Clowning For Change</i> - Lesson 3

SECONDARY ONLINE LEARNING

Some secondary schools will not be returning to their classrooms full-time, but instead will be working in a hybrid model. This means that teachers will have to continue to blend remote learning with in-person community learning.

The following are some suggested strategies for hybrid learning models in drama and dance:

- Use in-person time for active learning, such as games and exercises, collaborative work in physically distanced groups, creating and presenting drama and dance works and giving feedback using the critical analysis process.
- If possible, consider moving in-person activities outside where students have more space and can experiment with creating drama and dance that interacts with the environment.
- Use asynchronous learning time at home for solo tasks such as reading scripts, creative writing, creating journals or portfolios of original work, or finding sources of inspiration for creative work that will take place in person.
- If digital tools are available, students can view recorded theatre productions online, contribute ideas for project work through Jamboard, and can write scripts collaboratively through Google Docs. Students may be able to use apps such as Flipgrid to record performance work that can be posted for feedback from their peers through comment threads. Groups may be able to meet virtually to discuss, plan, and rehearse in-class assignments.

CODE posted resources for parents when schools first closed, and these continue to provide useful links for teachers engaged in remote teaching. [Elementary](#) [Secondary](#)

Educators have already been using the Distance Education resources we created for ARTSECO (The Arts Education Consultants of Ontario) in collaboration with the York Region Arts consultants, and these are posted on our website. [Elementary Resources](#) [Secondary Resources](#)

Additional ideas will be added to Secondary Resources as folks figure them out. Teachers have been learning “on the job” all spring and have developed strategies and practices to ensure their secondary drama and dance students can continue to be as creative and collaborative as possible.

New learnings for intermediate/secondary dance from teachers doing AQ courses remotely include:

- The first couple of times, we realized that what we see on the screen is mirrored, and what others see is not. So finding our left from our right was confusing. Establish this early on so students know how to perform to a camera.

- Always make sure there is good light so the body can be seen. Sometimes some students (by accident) performed in a backlit room, and they looked like shadows and silhouettes, which was actually very effective but should be a conscious choice.
- With warmups, have a student present while the teacher assesses (Brain Dance works well with this because eventually everyone knows it). Everyone should be able to have their camera/video far enough away that the whole body is visible. Students can set the view so that you see the presenter on the full screen and not necessarily the whole class.
- For group work, we created breakout rooms, and they had a time limit of 10 to 15 minutes. For Google Meet, you can set up separate Meets and then add the students into them for their break out group session. If you create the separate Meets, then you can jump in and out of the 'rooms' to see how the students are doing.
- When presenting work, have only the presenters' screens on, and everyone else can mute and turn their video off. This way, the only screens visible on the monitor are the presenters.
- When doing site-specific dancing (live session), some students used the computer as a prop and carried it to new sites as if it were the body and eyes.
- When accommodating for space, we did many chair warmups and chair dances so that students could stay in their self space. Different body bases that were used in chair dances were the bum, hips, back, hands, knees and feet.
- When performing, the teacher can record the screen or the session, so students' collaborative performances are recorded for assessment. Students can also record their own performance in a break out room or if they are working collaboratively outside of school hours. They can then submit this recording as their final performance.
- Sometimes it was hard to hear the music, so it worked better when a DJ or someone else played the music from their computer. Usually, one of the instructors did it, but it might be a good job for a student to take on.
- Much of the choreography was created without music, and we worked with counts or improv sections. Music was played after during the performance, and there were many happy accidents and some that didn't work well with the music chosen. This was a critical section to reflect upon the importance of music to relay an emotion.

Visit [CODE YouTube](#) to watch drama and dance classes in action or learn about a resource easily adaptable for distance learning.

SAFETY CONSIDERATIONS - AN OVERVIEW

The following recommendations reflect safe practices, but ultimately teachers are responsible to their local public health authorities, as well as school board, teacher federation, and Ministry of Education policies.

Elementary Drama and Dance

One of the most positive safety realities for the teaching of drama and dance is that few materials are needed by our elementary teachers. What will be used most often by classroom teachers is no different than for most subjects. Because costumes and props are not essential for classroom work, relatively little or no equipment requires cleaning or sharing.

The biggest challenges for elementary teachers working with drama and dance will be the same ones they will face for most subjects: creating social distance and maintaining it in their classrooms while engaging their students in their learning. Having said that, drama takes place primarily in the imagination through creative and critical thinking and can help to make sitting in desks for longer periods of time more palatable. Movement can be made smaller and can also be spread out in the classroom with desks moved to the side. Travelling movements will be defined by the space available. When weather permits, the schoolyard will provide a safer environment for the students to move around at a distance exploring different energies and ways to move in horizontal space. However, movement on the spot, exploring and creating shapes at different levels, and exploring vertical space and body energies can all be done safely apart in classrooms. Students can learn body control as they develop shapes on the spot to communicate what it is they wish to say through their bodies. Partnering can mean someone as close as 2 metres or as far away as across the room. Groups can use mirroring, breath, and flocking to coordinate their movements from far away. Drama and dance work will be very useful in providing students with more body control and spatial awareness.

Elementary drama and dance are most often used in the teaching of Literacy, Numeracy, Science and Social Studies. Tableaux, role-playing, and spoken words are frequently used as drama instructional strategies as are games and activities to physically engage the students as they explore ideas, find solutions to a problem, or develop responses to an inquiry question.

A Note for Teachers: You may wish to consider purchasing a mike that you wear around your neck as part of your PPE. With a mask on, this will help you to protect your voice as you will not have to raise your voice on a continual basis to be heard through the mask.

Dance Credit Courses

- Teachers can divide the class into groups that take turns using the space when travel movements focus on the work.
- Lifts and other contact work will need to be eliminated or simulated from 2 metres or further apart.
- Composition will be limited by these constraints, but the creative challenges this presents can become the focus of dance at this time. For example, working as a group while far apart will become a new and different focus for compositional explorations.
- Distancing is essential because students exert themselves and breathe deeply in dance.
- Students must each have their own water containers that do not require refilling during class time or where refilling is essential, disinfecting the taps must take place.
- Masks may be worn safely in dance class as there will be no physical partnering work.
- Washing of hands will also be essential before and after dance class.

Drama Credit Courses

- Teachers will need to rethink their groupings, engage in more partner and small group work, and use whole-class work when moving around the room is not essential to the activity or lesson.
- Speaking is an integral part of Drama. Masks may be worn safely if required, but there may be issues with hearing and with breathing behind the mask.
- Distancing is essential because students speak at different volumes and explore the various vocal choices available to communicate character, message and mood.
- Students must each have their own water containers that do not require refilling during class time or where refilling is essential, disinfecting the taps must take place.
- Washing of hands will also be critical before and after drama class.

For both Dance and Drama, no shared materials (props and costumes) are absolutely required for classroom work.

- Students should not share clothing or footwear.
- Studios working in small groups will have to be monitored for social distancing and to ensure pens, pencils, phones, computers and other devices often used in drama are not shared.

Cleaning and Disinfecting Classroom Space will be particularly important for both dance and drama studios/rooms. Students do not sit in desks, and their movement often includes sitting or lying on the floor or carpet as exists in some drama studios.

- Teachers will have to work closely with caretaking and observe school and board sanitation protocols and procedures.

- Dance barres must be disinfected between classes with students positioned in the same location for the entire time working this way. Lessons should be organized to ensure this is possible.
- For dance, change rooms must be limited to one or two students at a time, depending on their size and how often they can be sanitized throughout the day. Students may have to arrive to class in their dance clothing.
- Lighting equipment may be used by the teacher to enhance the work, but sanitization must take place on lighting boards between classes.
- Sound systems will likely continue to be used but only by the teacher with sanitization taking place after each use.
- Decluttering and reorganizing the classroom/studio/space should take place before schools reopen.

All of the COVID adapted resources contain the following guidance within each lesson:

1. Refer to *General Tips for Safety in our Classrooms* in the overview of every COVID ADAPTED resource.
2. Physical Distancing Adaptations

When conducting these warm-ups and conventions, it is important to adhere to the Physical Distancing guidelines from your school board. Students should remain 2m apart at all times. Students in grades 4 - 12 are required to wear a mask. Although the government allows students with masks to work 1 metre apart, CODE recommends that all dance and drama work be done with 2 metres of social distancing in effect. Think about using alternate learning spaces such as the gymnasium, library or schoolyard when possible.

Whole-Class Instruction: With floor tape, demark areas where students can stand in the classroom with a metre grid or a peripheral circle so that they can participate in drama/dance conventions at a safe distance from one another. Floor tape that is slip-resistant and made of vinyl to prevent wear and tear during cleaning is recommended.

Partner work: Students can face a partner 2m across from each other. When face to face, outstretched hands should not touch one another. Refer back to personal-space warm-ups.

Small-Group work: No more than 3 or 4 students per group to allow for recommended spacing of 2m between students.

If you must move your desks to create space, please ensure that each student is moving only their own desk and chair and then retrieving their own desk and chair to avoid contact with others' belongings.

3. You will note that safety adaptations specific to the instructional strategies and drama conventions in each lesson are embedded in **green** throughout it.
4. MATERIALS and BLMs: Equity Considerations:

When inviting students to create something at home to bring to the classroom for personal use, teachers need to be aware of possible equity issues for students without the resources or ability to do this without support; teachers may choose to have craft materials in their original packaging available to distribute to those who need them.

When deciding if technology and online applications or software is the best route for your adaptation to physically distanced learning, you must be aware of the technological needs, internet capability and capacity of your students. The utilization of technology to substitute in-person collaboration can create equity issues related to the socio-economic status of the household, or access to the internet (e.g., rural versus urban internet capacity). Please take into account the differentiations and adaptations that meet the needs of your students.

5. How to use Materials and BLMs during Physical Distancing

In a classroom following physical distancing guidelines, it is vital to reduce the amount of paper and other materials distributed in class. Many Dance & Drama experiences include source images and text which can be projected safely instead of distributed to students. To avoid the use of hand-held manipulatives and artifacts, take photos of them and project the images to students.

Often *Black Line Masters* (BLMs) are given to students to generate ideas, report, self-assess, peer assess, reflect, and use as final exit cards. BLMs in our resources are all PDFs. Some can be projected; however, others will need to be converted for independent or group use.

A few ways to do this include:

1. Convert the PDF to a Word or Google Doc and assign it to individuals or groups of students via Google Classroom:
 - Download the PDF onto your hard drive
 - Upload the PDF into your Google Drive
 - Open *file as a* Google Doc
 - Reformat as needed
 - Share copies with students
2. Create slides and assign them to individuals or groups. The slides have the original document as a background and add a text box on top of it so that students can type into it.
3. Put the questions on a Jamboard or other collaborative, interactive program and assign a board to each group.



Performance before COVID

CODE ADVOCACY FOR DRAMA AND FOR DANCE

First, we advocate that Ontario boards of education need to act forcefully to maintain all of the arts: Drama, Dance, Music and Visual Arts. We also advocate for Physical and Health Education and Indigenous Studies in our schools in the fall. Please read our joint advocacy letter here. [English](#) [French](#)

CODE believes the following are needed for teachers of drama and dance:

1. To become dance and drama literate to inform instructional and assessment practices.

Every discipline has a language, a specific vocabulary that allows one to describe and explain what it is they are teaching and observing for assessment purposes. This needs to be a critical component of teacher education so that the dance/drama curriculum documents are accessible and easy to understand. The learning of this very specific vocabulary is necessary to facilitate meaningful assessment practices because teachers need the language of the discipline to scaffold the learning and effectively observe, describe and assess the learning when it is occurring in children.

2. To understand that dance and drama disciplines are forms of embodied learning and cognition

From Eric Jensen Arts with the Brain in Mind:

The Arts as a Major Discipline

If we place value only on higher test scores - and if the test measures only math, problem solving, and verbal skills - the arts are at a clear disadvantage. If we demand quick results, the arts will not supply them. The arts develop neural systems that often take months and years to fine-tune. The benefits, when they appear, will be sprinkled across the spectrum, from fine motor skills to creativity and improved emotional balance. (p. 1)

Brain Developer

....the arts promote the development of valuable human neurobiological systems. Theories of the brain exist that help us understand what is going on when we do art. The arts enhance the process of learning. The systems they nourish include our integrated sensory, attentional, cognitive, emotional, and motor capacities, which are, in fact, the driving forces behind all other learning. (p.2)

Can we value the non-academic benefits of the arts?

- *The arts reach students not ordinarily reached, in ways not normally used. This keeps tardiness and truancies and eventually dropouts down.*
- *Students connect to each other better - greater camaraderie, fewer fights, less racism, and reduced use of hurtful sarcasm. (Carmelina Martin, 2014)*
- *The arts change the environment to one of discovery. This can reignite the love of learning in students tired of being filled up with facts.*
- *The arts provide challenges for students at all levels, from delayed to gifted. It's a class where all students can find their own level, automatically.*
- *Arts connect learners to the world of real work where theatre, music, dance, and visual arts have to appeal to a growing consumer public.*
- *Students learn to become sustained, self-directed learners, not a repository of facts from direct instruction for the next high stakes test.*
- *Students of lower socio-economic status gain as much or more from arts instruction than those of higher socio-economic status.*

What Makes the Arts a Major Discipline?

Jensen's criteria to see if the arts can receive a passing grade as a major discipline:

1. *Is the discipline accessible? Pass*
2. *Is it brain-based? Is it hard-wired in us to do the arts? As it happens, brain research has located anatomical structures dedicated to processing specific art experiences.*
3. *Is it culturally necessary? A discipline should serve clear cultural needs. It should promote the betterment of humanity as well as local culture. (p 5)*
4. *What is the down risk? Could it hamper learning? There are no known cases that the arts curriculum, taught either integrated or modular, has, by itself, lowered test scores, increased problems, or reduced graduation rates.*
5. *Is the discipline inclusive? A discipline cannot be elitist. Can it be learned, if not mastered, by an overwhelming number of students? Research shows that all levels of society can and do participate in the arts regardless of race, religion, culture, geography, and socioeconomic level.*
6. *Does it have survival value? Is the discipline necessary for the species to survive? Communities survive based not only on their technology but also on their culture. Art creates, enhances and defines culture...Art-making facilitates the creation of large, strong communities that embody important values. These*

communities' values are established and shared through metaphors of the visual, musical, and kinesthetic arts.

7. **Is it wide-ranging?** *The discipline must have sub-disciplines that add breadth, depth and credibility. (pp 4-7)*

The arts, dance and drama in our case, get a passing grade on all these fronts, which means the arts need to be done every day at every grade at every school...not just sometimes...this means we need competent teachers to be able to deliver quality arts programming in either an integrated way or in a modular way - in any case, they need to experience each art form to effectively integrate or teach discreetly.

Carmelina Martin, Dance and Drama Educator and founder of PULSE, CODE'S Provincial Student Dance Conference, 2014 CODE Conference Presentation

3. To understand the difference between innovation vs imitation in the field of dance education specifically.

This is a misunderstood art form in the education system, even from 'dance people' who have been 'trained' physically in the private studio/conservatory setting. The creativity framework is not well understood in dance. It needs modelling and in some cases, re-education, especially if the teacher is a product of poor modelling and experiences in their former elementary and secondary education in dance, even if they received such education which in many cases is still inconsistent provincially. Teachers need to embody their own learning by experientially exploring instructional templates to better understand the creativity framework and this art form.

This month the New Jersey State Board of Education made news by releasing an [Arts Education & Social and Emotional Learning Framework](#) in conjunction with its adoption of the 2020 New Jersey Student Learning Standard for Visual and Performing Arts. The framework shows the inherent connection between SEL and the arts and outlines how educators can effectively incorporate SEL into the arts education curriculum. <https://selarts.org> This document, like New Zealand's [Te Rito Toi](#), makes it so clear as to why drama and dance and the other arts are necessary for teaching after trauma and for a rigorous and enriched education of our students.

IN CONCLUSION

CODE will continue to emphasize higher-level thinking skills, interdisciplinary learning in elementary grades, and the pedagogy of community, such as social relationships, personal and social identity, active listening, and respect for your own body, and for the others in the room. We will focus on creative process and critical thinking and integrate these skills with math, technology, and science work so that our students will be truly ready for what comes next. We continue to give students the opportunity to find their voices, share their thoughts and feelings and work together in a new way.

The content for drama and dance is whatever is important and relevant at the time! In the fall, this will include well-being, coping with anxiety, resilience and personal and social responsibility.

We in education must ensure that we also include finding hope and rediscovering a belief that our future can be a good one.

Who better to tackle all of this in our schools than drama, dance, and the arts? We saw where people turned for comfort when we were in isolation in our homes. The Arts became more critical than ever before. Please ensure that all of the arts are taught in your elementary classrooms and in your secondary schools in the fall.



How we will all feel when our schools are safe once again!